

SPECIAL COUNCIL MEETING

JUNE 6, 2012

The Special Meeting of the Council of the County of Kaua'i, was called to order by the Council Chair at the Council Chambers, 4396 Rice Street, Suite 201, Lihu'e, Kaua'i, on Wednesday, June 6, 2012 at 8:35 a.m., after which the following members answered the call of the roll:

Honorable Tim Bynum
Honorable Dickie Chang
Honorable KipuKai Kualii (*present 8:50 a.m.*)
Honorable Nadine K. Nakamura
Honorable Mel Rapozo
Honorable JoAnn A. Yukimura
Honorable Jay Furfaro

APPROVAL OF AGENDA

Mr. Chang moved for approval of the agenda as circulated, seconded by Ms. Yukimura, and unanimously carried.

INTERVIEWS:

KAUA'I HISTORIC PRESERVATION REVIEW COMMISSION:

- Stephen W. Long – Term ending 12/31/2014
(Architect)

Mr. Long: Good morning, Chairman Furfaro.

Chair Furfaro: Welcome, I am very pleased to have someone of your qualifications step forward and want to serve on this very important Commission for us. To know where we are going, we need to know where we came from historically, so it is extremely important and it is very important that we have an architect on this Commission because the flavor on this island is certainly reflected on design components. I am going to give you the floor, Steven, to tell us a little bit about yourself and then I am going to open it for questions by the members.

Mr. Long: Thank you. My name is Steve Long, and I am a registered architect in the State of Hawai'i, and I appreciate this opportunity to appear before you to consider my petition for a member of the Historic Preservation Review Commission for Kaua'i. I believe that I have a number of interest and qualifications that would be helpful on the Commission. First and

probably foremost is that I raised my two (2) boys here on Kaua'i and have an interests in preserving and enhancing the social, cultural, and environmental unique qualities that we all treasure here on the island. Professionally, I have been an architect for over thirty-five (35) years; I worked with U.S. Museum Memorial to the holocaust in Washington D.C., renovated a number of large to mid-sized historic buildings in Chicago. While in Oregon, I personally wrote a book entitled "The Architectural History of the University of Oregon," and applied for and had accepted three (3) applications or buildings for the National Register of Historic Buildings. During the twenty (20) years that I have been on Kaua'i, I have worked for DAGS as an consultant, repairing schools after the hurricane including Kekaha School, the original building there, and the Lutheran Church in Anahola. For clients, I have worked at Kilohana Plantation, rebuilding and restoring the Rice Mill in Hanalei, and the Kahili Makai subdivision, (inaudible) residence in Hā'ena where archeological remains were found. I also, in addition to being an architect, I have also been a developer developing projects on Kaua'i including 'Anini Vista subdivision, and over on the Big Island, the Kanahonua makai ahupua'a and the Mudlane Development Project. I have always taken a personal pride in the projects I have been involved with by personally walking every square foot of the land that I am to be responsible for planning and developing, and personally identifying the archeological and cultural remains on the property, getting the State Historic Preservation entities involved, and making sure that all of those heritage sites are identified and protected. I have a personal interest in archeology and been involved with the State Archeological Commission and have archeological consultants on my architectural team. If you have any other further questions, I would be pleased to answer them.

Chair Furfaro: Well, I do want to say that your preservation experience as it is outlined here is quite impressive, and you have worked both on Maui and on the Big Island?

Mr. Long: Yes. I have worked on the Big Island and developed projects there. On Maui, only as an architect; I designed a ten thousand square foot Nightclub in Lahaina.

Chair Furfaro: Let me ask on the Kanahonua the fishing village on the Big Island, were you involved with any restoration on any fishponds?

Mr. Long: No. That is an Ahupua'a that I have purchased from a Catholic Church; it was the first piece of property that was ever sold or given by King Kamehameha III in 1846, and I am fifty percent owner of that project. There is a fishing village down on the coast and we have made sure that no development would occur in that area to protect it.

Chair Furfaro: I guess I query that question because of the large fishpond that is on the North Shore of Kaua'i on the point at Puu Poa near the marsh there and thought you might have some fishpond experience – in Hawaiian fishponds?

Mr. Long: No, I do not. I do recognize though that it was really important cultural and environmental assets that needed to be preserved.

Chair Furfaro: Yes. There has been some work down at Kamoomaikai fishpond in the way of research but never actually got any work had been started or any restoration of the makaha there. We are searching right now for a definition for Hawaiian architecture, it has come up in our Building Department before, could you give us a quick snapshot of what you as an architect understand Hawaiian architecture to be?

Mr. Long: I think you have to look at the history and the diverse and the extensive history of the islands, and the initial architecture that was here was that of grass – the Polynesians that came here and initially settled the islands where the most important thing was of course the environment where they brought their indigenous materials and architectural methodologies to Hawai'i which involved the same architectural aspects have been developed by say the more European architectural movement of the later 18th Century, 19th, 20th Century which is interfaced between the open environment and the need to provide shelter. So you have large overhangs so the people can work and live outside of the more protected interior spaces. I always encourage my modern architectural clients to consider that the ocean is their front yard and living room, and the mountains are their dining room and their kitchen so they can reduce the scale of the actual home that they build to allow the inside to be outside and the outside to come inside. The European architectural historical basis, you have the work of Charles Dickie of course which continues those architectural elements – large overhangs, steeper roofs, doors that would open up to allow people to experience the outside while they are inside. I think it is also important again to encourage architecture that is in a sense minimal in its scale so that we can naturally preserve all of the resources that we have. So to answer your specific question a definition of Hawaiian architecture, I would say that it would be a building form that encourages the interface between the outside and the inside while preserving our unique environment and protecting the inhabitants from our special environmental conditions such as rain and wind.

Chair Furfaro: And our natural air conditioning called the tradewinds.

Councilmember Kualii was noted in the Special Council Meeting.

Mr. Long: Absolutely.

Chair Furfaro: Okay.

Mr. Long: And the positioning of windows to encourage the tradewinds to flow through the house and how the windows are formed. You will see plantation style where they had vents in the floor or louvered windows below and above set vision panes so they could get the cooler air coming in from below blowing out and above. Today, our modern houses we put fiberglass impregnated mylar sun radiant heat barrier in the joists with the roof vents allow the air to circulate through that and then out through the ridge vent so that the interior spaces are not heated through radiant heat. So you take from the Polynesian the same concepts that they had and apply them all the way through a highly technological materials that we have today, but it is the same principle.

Chair Furfaro: You gave us some fine description because we are related to the question as we upgrade our building codes and this question about Hawaiian architecture as capturing the elements and things that are naturally venting the facility. Well thank you very much for my question, Steven. I am going to ask other members if they have questions.

Ms. Yukimura: I have known you and known more of you than – I mean for a long time but it is interesting to actually see the details of your experience and knowledge that – I knew you were dealing with historic buildings, but your experience in archeology and prehistoric sites are quite extensive. My question to you is – Historic Preservation whether prehistoric or historic has had many conflicts surrounding it and I wondered if you have any and some of them may come before you as you sit on the Historic Preservation Commission. What are your insights in terms of how to resolve conflicts like that?

Mr. Long: First off, I think it is important not to develop any preconceived notions about how a conflict or a specific issue should be resolved without first hearing all sides and examining the information that is given by the members of the community, people involved in the actual situation, and legal components, the government. I have some experience in working with Uncle Willie Aki in Anahola on developing a preliminary plan for Anahola Park in 1994, and I found that the people and individuals who are most involved with the project and who are most concerned with the project in the public also have the greatest insight and opportunity to provide solutions to that same issue. I think that in many issues that there are conflicts between owners and members of the community and government, so I often look to people who are most affected by the decisions that will be made, the people and individuals and entities and groups that have put the most thought into the solution and consider in particular their point of view.

Ms. Yukimura:

Thank you.

Mr. Bynum: Mr. Long, I just wanted to thank you for stepping up for this very important Commission. You have qualifications that are obviously going to be a benefit, and I thank you very much for your public service.

Mr. Chang: Steve, thanks for being here. I have one (1) question and then I will have a couple comments. What is your background? What college did you go?

Mr. Long: I received my Bachelors of Art in Fine Art from Colgate University in upstate New York, and I got my Masters in architecture at the University of Oregon where I later taught a graduate class in architectural photography.

Mr. Chang: I want to say thank you for serving and you mentioned that your sons were raised here on Kaua'i and when we look at your resume, you have been to some pretty heavy duty places throughout the State, like a lot of them that are in the boonies, and as I read this we have the largest (inaudible) summer fire on O'ahu along the Waianae Mountain Range moving into all these rare plants and so I saw that and I know that you can relate to all of that. I was also thinking about the first time I went to Chicago and I did the architecture tour via the boat on the river with all these old tall buildings and I honestly told myself wow I wish – why wasn't I an architect because those stuff looks really cool. Something that you started off with at the very beginning, I was blessed to tour the Holocaust and it is an interesting building because you start from the fourth floor working down, so I did not really realize that part of history and I was trying to figure out what was actually going on but when you get down to the third and then when you get down to the second, and the first, then you really realize what was going on during that era of the war. You have been a lot of places, and we are glad you are on Kaua'i, and we know you will take your role very serious, so we appreciate your manao that you can give back to the Commission.

Chair Furfaro: Yes and when we reference somebody from the boonies, we usually say – to be kuaina – is better than saying from the boonies.

Ms. Nakamura: Thank you for being here and putting your name forward. I have a question about... I think it was in the paper about Hawai'i has the lowest properties places on the Historic Register over the past several years. I was wondering what are your thoughts about why that might be and whether you think more should be preserve our history and culture.

Mr. Long: I do not know why that is. It is certainly a situation that could be addressed and corrected so that we participate more in that

national program. I can only share with you a bit of my personal experience as a graduate student in the University of Oregon. I took a class in historic preservation and the assignment as part of that class was to register two (2) buildings identified by the professor on the National Register of Historic Buildings. Perhaps there would be an opportunity for that kind of thing at the Community College where somebody took an interest and offered a class where that was one of the assignments in the class.

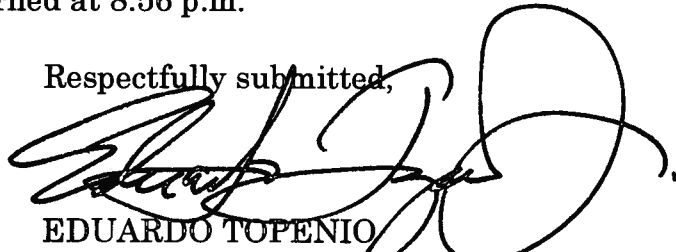
Chair Furfaro: I do want to say once again how pleased we are for you to step forward. Your appointment will come before this body at the full Council meeting next week as we go forward and vote on the action taken for your appointment. My staff will then notify you, but again, on behalf of the entire Council, I want to say thank you very much for stepping forward with your qualifications. It is much appreciated.

Mr. Long:

Thank you.

The meeting was called back to order, and there being no further business, the meeting was adjourned at 8:56 p.m.

Respectfully submitted,

A large, stylized handwritten signature in black ink, appearing to read 'Eduardo Topenio', is written over the typed name.

EDUARDO TOPENIO

Administrative Assistant to the County Clerk

/ds